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ABSTRACT

The study examined the extent to which recent art education concepts are reflected in materials circulated by state departments of education. Project staff members identified ten major concepts: aesthetic and humanistic education, environmental design, interrelated arts, visual literacy, community resource utilization, art education for exceptional or culturally different children, concept-based programs, and common art themes. A 25-item survey instrument was developed and administered to art coordinators to determine the extent to which they believed these key concepts were reflected in materials disseminated by their states. Classification and content analysis of these concepts revealed that interrelated arts and aesthetic education were mentioned most frequently. Further investigation of 12 states indicated that state coordinators take a unique approach to art education because of variations in political, geographical, and personnel factors. Findings indicated that most states do circulate some materials which give attention to aesthetic education, visual literacy, interrelated arts, and concept-based programs. The conclusion is that state coordinators in art education must increase coverage of these and other key concepts if they intend to make an impact on local educational practices. The implication is that it is time to create an information dissemination task force to coordinate state efforts. (Author/DB)

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A National Study Of State Disseminated Materials' Incorporation Of Research Supported Art Education Improvement Concepts

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The ultimate test of a new work is its influence on on other writers and its effect on our view of things.
- William Phillips

Introduction

The main goal of the study was to determine the extent that recent key art education concepts found in the research literature are receiving attention in materials circulated by state departments of education. The hope was to get a clearer picture of what middlemen at the state level are doing to spread the word among practitioner-consumers in their states about improvement concepts much stressed by researchers. This was done by gathering and processing data related to the five objectives noted below.

Objective I

The first objective was to identify and define a basic list of recent key art education concepts. This was met by reviewing Art Education sources including journals, texts, and miscellaneous materials published during the decade 1965-75. The following four criteria were rigorously applied to pinpoint important ideas:

(1) the concepts should be mentioned numerous times in journals, texts and other materials dating from the decade 1965-75;

(2) the concepts should be given a reasonable amount of coverage in 3 to 6 of the sources issued during the decade 1965-75;

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(3) the concepts should represent ideas that state departments could and would likely deal with;

(4) the concepts should be clearly enough distinguished to be operationalized in the form of a survey instrument statement.

These criteria were used then to develop a practical list of concepts suitable for inclusion on a survey instrument.

After reviewing the sources ten concepts were identified and operationally defined for use in the study. Definitions were formed by pulling out the most commonly discussed features of the concepts and combining them to create sound descriptive statements. Thus, the concepts were identified and defined as follows:

Aesthetic Education: An approach which attempts to increase one's capacity to understand and relate to the arts by examining the process, products, and standards involved in creating, using, enjoying and evaluating art works.

Environmental/Ecological Design: An approach which seeks to develop increased sensitivity to one's external surroundings and living conditions in order to upgrade the aesthetic quality of relationship between man and environment.

Art Education of Exceptional Children: An approach where the focus is on tailoring of Art Education programs/procedures to meet the special needs of handicapped and/or gifted children.

Art Education of Culturally Different Children: An approach which stresses development of distinctive programs for children coming from unique linguistic, cultural and/or ethnic backgrounds (e.g., for urban ghetto children or American Indian Children).

Humanistic Education: An approach which relates art consumption and production to growth in self-understanding, self-concept, and/or self-actualization.

Interrelated Arts: An approach which calls for a blending of arts such as music, dance, creative writing, art, theatre, and at times even film production into one program thrust.

Unified Arts: An approach in which Industrial Arts, Home Economics and Art Education offerings are coordinated around a common set of developmental themes, topics, etc.

Perceptual Awareness/Visual Literacy: An approach which seeks to expand one's ability to see art and art works as vital dimensions of human experience, and to interpret and use visual expressions that communicate important feelings, insights and ideas.

Community Resource Utilization: An approach which calls for incorporating the use of physical (museums) and human (professional artists) resources found in the local community as part of the art education program.
Concept-Based Programs of Education: An approach which uses a basic cluster of concept generalizations as a foundation for defining the operational components of a program of art education.

Objective II

This objective had to do with determining the extent that state art coordinators believe the above concepts are reflected in materials disseminated by their states. The objective was met by sending a twenty-five item Art Education Concepts' survey instrument out to art education coordinators in fifty states and the District of Columbia. Essentially the instrument contained items relating to three areas of information: 1.Personal background/nature of the art coordinator position (9 items), 2. Art education materials produced/circulated by a state (15 items), and 3. State circulated materials' incorporation of key concepts (1 item).

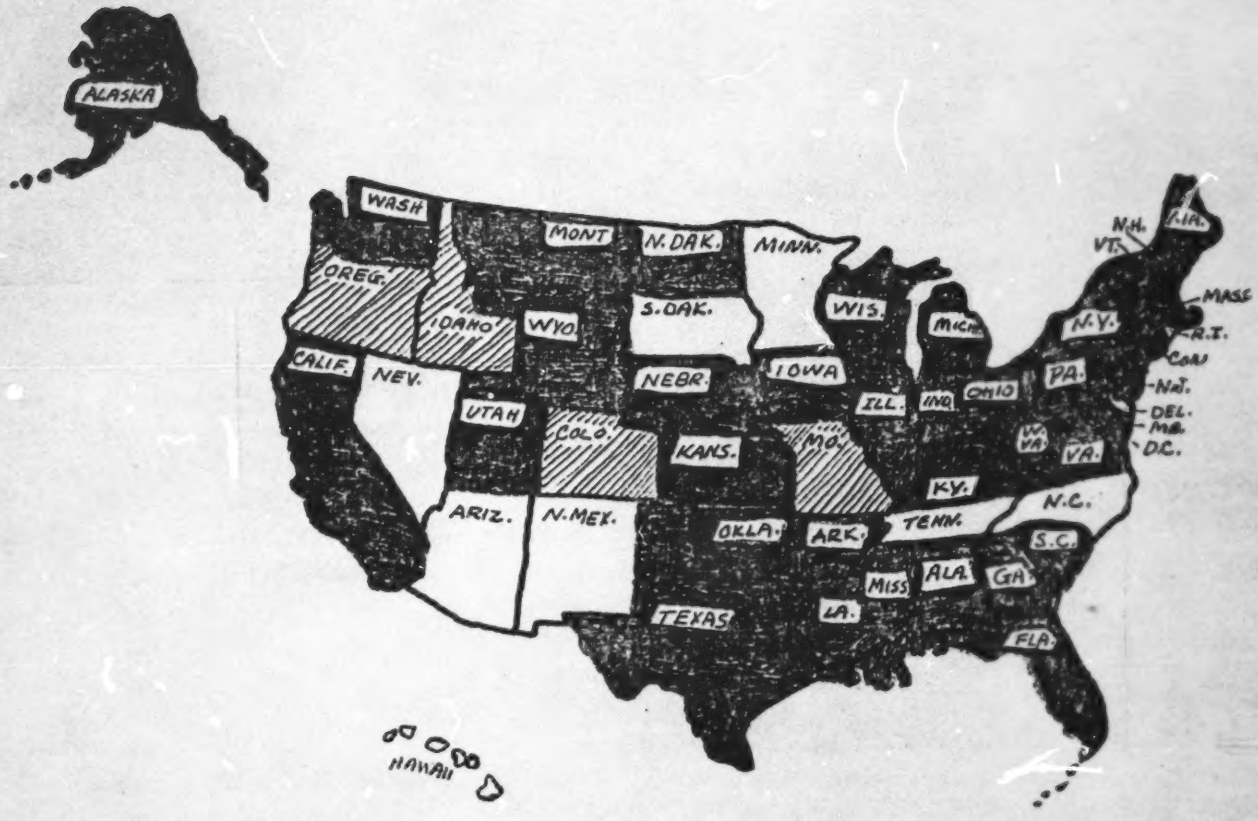
Returns were received from forty-two states, with thirty-eight supplying the information called for by the survey items (see Figure 1). The results were tabulated then using the responses of these thirty-eight states and summarized in light of the three areas of information noted above. When this was done, sixteen summary points emerged:

Area I

1. There were 25 males and 13 females, with the majority (31) falling in the over 30 but 59 or under age range.
2. Twenty-nine respondees were in a position titled, Art Coordinator, and 28 were in this position at least a year or more with 17 being in it 5 or more years.

Figure I

STATES RESPONDING TO ART EDUCATION SURVEY



Key:

States Returned Survey with Responses to Most Queries and Positive Responses re Involvement in Study. (N = 38)

States Returned Survey with no Coordinator and/or no Information Available. (N = 4)

States Not Returning Survey. (N = 8)

3. They rated the Administrative Officer and Coordinator of Art Programs as the more important position responsibilities.
4. Twenty-nine reported having no staff assistance; and about the same number indicated they and their staffs have an art education backgroud, certification and affiliation with the National Art Education Association.
5. Eighteen reported they had less than 1,000 art teachers in the state and 13 a thousand or more; 13 responded that they had had an art education conference in their state.
6. Twenty-four indicated art was part of the states' preschool program, 33 part of the primary, intermediate, junior high, and senior high curriculums, and 27 part of the post-secondary.

Area II

7. Thirty-two states produce materials; 21 have published curriculum requirements for the elementary grades and 18 for the secondary, and 14 checked having mandated courses for grades K-12.
8. Twenty-three noted they have an Advisory Committee which helps them develop materials, and 26 reported they write or edit the state materials although in many cases they also rely on an Advisory Committee or Selected Groups of Specialists to do these tasks.
9. In the dissemination area, 21 send materials to School District Supervisors, 15 send out on request only, and 18 distribute to other-meaning teachers, workshops, School Superintendents, etc.; 9 estimated 100% of the teachers have state materials, 11 . . . 75% and 5 . . . 25%.

10. Eighteen checked a 'large extent of involvement' in developing innovative projects with 9 each signifying involvement at a 'moderate' or 'small' extent; 29 associated involvement with production and circulation of materials; and the innovative projects ranged from Arts in Education Centers through Projects for many types of Special Students, to 30 Comprehensive Arts Plans.
11. Eighteen states reported having a state policy on state adoption of textbooks; only seven, however, specify texts for school use, and there are about a dozen texts being used in two or more states.
12. Twenty-one states checked having art education materials for inservice education use --they range from art guides to topical print-outs, and most states tie their use to workshops built around hands-on activities.
13. Ten states checked that present materials were adequate for the state's art program, and 20 noted they would need an increase in materials to meet state goals. (14 supplied a full list of state materials and 12 a partial listing.)

Area III

14. Two concepts (Aesthetic Education and Perceptual/Visual Literacy) were associated with 30 or more pieces of material, and 6 (Humanistic Education, Community Resource Utilization, Concept-Based Program(s), Environmental/Ecological Design, Education of Exceptional Children and Interrelated Arts) with 20 or more pieces.

15. In the states' stressing of content, the numbers ranged from a high of 19 to a low of 10 with the concepts being stressed as follows:
    (1) Aesthetic Education
    (2) Percept./Vis. Lit. & Interrelated Arts
    (3) Comm. Resource Utilization
    (4) Humanistic Education
    (5) Concept-Based Program(s) of Education
    (6) Envir./Ecol. Design & Art for Culturally Different Children
    (7) Art for Exceptional Children
    (8) Unified Arts

16. Most respondees saw their materials as having reference to several concepts, whereas a few saw them as giving attention to all ten concepts.

Objective III

The aim of this objective was to get a detailed picture of how a selected sample of the larger population of 38 state coordinators sees certain concepts being incorporated in their state circulated materials. Information obtained from the general survey also served as a point of departure for selecting the twelve states investigated in this phase of the study. One hour telephone conference interviews were arranged with twelve coordinators who checked 'yes' on the general survey to . . . willing to be further involved in the study. The following states and coordinators agreed to continued participation in the study:

California	Louis Nash
Connecticut	Robert Saunders
Florida	Neil Mooney
Montana	Elson Eldridge
Nebraska	J. Stephen Lahr
Pennsylvania	Clyde McGeary
South Carolina	Tom Hatfield
Texas	Ida Nell Williams
Utah	Charles Stubbs
Virginia	Baylor Nichols
Washington	Bill Radcliffe
Wisconsin	Earl Collins

A twenty item questionnaire was used in interviewing the coordinators and the responses were written up in a case-study format. The first major discovery was that state coordinators take a unique approach to art education because of variations in political, geographical, and personnel factors. Other findings gleaned from the interviews were:

1) All the coordinators saw the ideas of "having" and "using" materials as being important.

2) They asserted, however, that inservice education (or servicing the needs of art educators/general classroom teachers in the state) was their main priority, and that the importance of "having" and "using" materials depended largely on the inservice education demands needing attention.

3) They also stated that their efforts were directed more towards the "how to" or implementation aspects of concepts.

4) They maintained that their materials did stress "several, many or all of" the key concepts, but the stress was chiefly from an integrated multiple concept perspective.

Objective IV

This objective concerned itself with a classification and content analysis on the basis of the ten key concepts of art education resource materials circulated by the same 12 states. During the interviews art coordinators were asked to send along a set of their state's materials. About 200 pieces of material were received and of these 190 had enough detail for study. These then were the materials examined to ascertain the concepts given attention and the amount of coverage given various concepts.

Data from this part of the study are presented via three summary tables. The first identifies the states and the number of circulated materials revieved, presents data on the materials containing information about different concepts as well as those materials classified as not applicable, and finally supplies data on the particular concepts given attention in the states' circulated materials.

SUMMARY DATA TABLE A.1

NUMBER AND TYPES OF STATE MATERIALS

State	No. of Materials	No. and % with Info. on Concepts	Concepts Treated		No. and % Not Applicable
Cal.	6	4 (67%)	1,2,4,6,8&10	(6)	2 (33%)
Conn.	37	16 (43%)	1,2,3,4,8,9&10	(7)	21 (57%)
Fla.	10	6 (60%)	1,5,6,& 10	(4)	4 (40%)
Mont.	9	2 (22%)	1	(1)	7 (78%)
Neb.	40	8 (20%)	1,2,4,8,9&10	(6)	32 (80%)
Pa.	23	20 (87%)	1,2,3,4,5,6,8, 9&10	(8)	3 (13%)
S. Car.	11	6 (54.5%)	1,2,3,5,6,8, 9&10	(8)	5 (45.5%)
Tex.	18	7 (39%)	1,3,4,5&8	(5)	11 (61%)
Utah	5	3 (60%)	1,6,8,9&10	(5)	2 (40%)
Va.	4	3 (75%)	1,2,3,4,5,8, 9&10	(8)	1 (25%)
Wash.	19	12 (63%)	3,4,6,7&9	(5)	7 (37%)
Wisc.	8	3 (37.5%)	1,2,5,8,9&10	(6)	5 (67.5%)
Tot. 12	190	90 (47.4%)	Range 1-8		100 (52.6%)

Data from this table show that Nebraska, Connecticut and Pennsylvania have the highest numbers of circulated materials whereas Virginia, Utah, and California have the lowest numbers of materials. Data also show that 7 of the 12 states give attention to the key concepts with Pennsylvania and Virginia having percentages of 75% or above. Five states fall below 50% with Nebraska and Montana scoring below 25%. Turning to 'concepts treated' we find the coverage ranges from 1— 8 concepts, with 10 states giving attention to 5 or more concepts and two states giving attention to

4 or less concepts. In the 'not applicable' area, data show that five states have 50% or more of their materials in this category and seven states have less than 50% in this category.

The second table presents a state-by-state breakdown of the data in terms of the number of materials with information on the concepts, the number of concepts given attention, and the overall average ratings states achieved in giving attention to key concepts. The ratings are interpreted as follows:

1. Just mentions the concept
2. Goes into some detail on a few concept aspects.
3. Goes into some detail on many concept aspects.
4. Goes into specific detail on a total framework of interrelated concept aspects.

SUMMARY DATA TABLE A.2

STATE-BY-STATE TREATMENT OF CONCEPTS

States	No. & % of Mater. With Info. on Concepts	No. & % of Concepts Given Attention	Overall Av. Rating
Cal.	4 (67%)	6 (60%)	2-3
Conn.	16 (43%)	7 (70%)	3-4
Fla.	6 (60%)	4 (40%)	3-4
Mont.	2 (22%)	1 (10%)	1.0
Neb.	8 (20%)	6 (60%)	1-2
Penn.	20 (87%)	8 (80%)	3-3.5
S. Car.	6 (54.5%)	8 (80%)	1-1.5
Tex.	7 (39%)	5 (50%)	1-1.5
Utah	3 (60%)	5 (50%)	1-2
Va.	3 (75%)	8 (80%)	2-2.5
Wash.	12 (63%)	5 (50%)	2-3
Wisc.	3 (37.5%)	6 (60%)	2-3

Data from this table show how each state fared in respect to their materials' treatment of the ten key concepts. Pennsylvania surfaces near the top since it has information on the concepts in 87% of its materials; and they give attention to 80% of the concepts at an average rating of

3-3.5 (some information on many concept aspects). Washington tends to fall near the middle of the group for it has information on the concepts in 63% of its materials; and it treats 50% of the concepts at a rating of 2-3 (some information on a few to many concept aspects). At the bottom is Montana which has information on concepts in 22% of its materials, and which gives attention to only one concept at a 1.0 (brief mention only) rating.

The final table gives the spread of data as relate to the ten key concepts. It begins with a recording of the number of times a concept was considered in state materials, presents the number of 1-4 ratings received by each concept, and the average rating for each concept.

SUMMARY DATA TABLE A.3

NUMBER OF TIMES TEN KEY CONCEPTS WERE GIVEN COVERAGE AND RANGE OF VALUE SCORES

Concept	No. of Times Concepts given Cov. in Materials	Range of Value Scores for Concept. 1	2	3	4	Overall Av. Rating of Concept
1	28	12	9	6	1	1.9
2	12	2	6	3	1	2.3
3	15	2	2	5	6	3.0
4	9	3	4	1	1	2.0
5	12	6	6	0	0	1.5
6	31	7	10	4	10	2.5
7	1	0	0	1	0	3.0
8	19	5	6	5	3	2.3
9	9	3	6	0	0	1.7
10	20	2	3	7	8	3.1
Tot.	156	42	52	32	30	2.3
		(27%)	(33%)	(21%)	(19%)	

From this table, we uncover the following findings. Interrelated Arts and Aesthetic Education have the highest number of instances of coverage in the state circulated materials, and Unified Arts the lowest

number of instances of coverage. In all but three concepts (Unified Arts, Humanistic Education, and Community Resource Utilization) the scores range across all response options. In the totals, however, value 2 (some information on a few concept aspects) and value 1 (a brief mention) clearly dominate the rating options. As far as the average ratings go, the Exceptional Children and Concept-Based Programs have the higest ratings (3-3.1) and Humanistic Education and Community Resource Utilization the lowest (1.5 - 1.7). (Note: Unified Arts was not included among the highest because it had only one instance of coverage in all the materials.) Finally, the total average for the entire series of ratings is only 2.3 indicating on the whole that the concepts are treated from a 'some information on a few concept aspects' standpoint.

As for the descriptive characteristics of the materials, there were two main points that deserve mention. One is that in form, the materials ranged from topical leaflets to curriculum guides with a trend shaping up in favor of the use of loose leaf types of materials. The other relates to their message: they stressed inservice education in their rationales, practical 'how to' procedures in their content, and strategies for improving school art education programs in their orientations. The materials then are largely resource aids intended to help general classroom and art education teachers and other kinds of professional educators to improve their performance in implementing expanded programs of art education.

Objective V

This objective involved comparing the attention that different action sources give various concepts. This was met by comparing the respondees' ratingsof the concepts in the initial survey with the

ratings drawn from the content analysis of the materials reported on in the last section. Table B displays these two ratings for comparison.

TABLE B

COMPARISON OF CONCEPT RATINGS

Concept	No. from Initial Survey (Rank)		No. from Content Analysis (Rank)	
1	36	(1)	28	(2)
2	22	(5)	12	(6)
3	20	(6)	15	(5)
4	10	(7)	9	(7)
5	24	(3)	12	(6)
6	20	(6)	31	(1)
7	0	(8)	1	(8)
8	30	(2)	19	(4)
9	23	(4)	9	(7)
10	23	(4)	20	(3)

Beside each rating figure is its ranking on a 1 to 10 basis. As can be seen from the Table, concepts 1, 2, 3, 4, 7, 8, and 10 (seven concepts) show a very small difference. Larger differences appear with three concepts - 5, 6, and 9. They have differences of 3 - 5 units and they tend to reverse positions from the survey ranking to the analysis ranking or vice versa. Concepts 5 and 9 gain three ranking units in moving from lower survey rankings to higher analysis rankings; and concept 6 decreases five units in going from a higher survey to a lower analysis ranking. Thus the coordinators seem to be fairly accurate in their rankings of concepts 1, 2, 3, 4, 7, 8, and 10; they underrated the materials' incorporation of concepts in concepts 5 and 9, and they overrated the incorporation of concepts in concept 6.

Supplementary Questions

There were six other questions about which the study also sought

information. The data for these were collected through use of a number of items on the initial general survey questionnaire. This information is briefly summarized as follows:

Question 1: Situation in respect to having State Art Education Coordinators? Data show that of the states responding, 38 had a person assigned the State Coordinator's responsibility and four states had nobody in the coordinator's position.

Question 2: Kinds of educators in coordinator's position? Data show that 25 are males and 13 females; there are 11, 10 and 10 or (31) in the 30-39, 40-49, and 50-59 age ranges; there are 7 with less than 1 year's experience, 28 with a year or more experience, and 17 with 5 or more years; and about 29 indicated that they have art education background, certification and affiliation with the National Art Education Association. In all, the coordinators of 31 states service about 31,600 general classroom and art education teachers.

Question 3: Role of and kind of assistance provided by coordinators? Data show the primary role is one of services (particularly inservice education) with materials being used to further the growth of varying types of professional educators. Many state coordinators also take part in developing innovative projects and state textbook adoption policies. (The three most often used textbooks are: Art for Today's Schools (Horn) grades 1-8; Art Meaning Method Media (Rouse,Hubbard) grades 1-6; and Art of Wonder and a World (Mormon) grades 7-9.)

Question 4: Role of coordinators in producing materials? Data show that 26 coordinators write and/or edit the state's art education materials; 20-23 also use an Advisory Committee or Select Groups of Specialists to write and/or edit art education materials.

Question 5: Types of materials produced by states? Data show that they produce a wide range of materials, from state guides to topical leaflets. In between, there are inservice bulletins, "how to" booklets, resource bulletins, newsletters, administrative memos, resource units, lists of materials, resource specialists, etc., recipe guides, films, TV programs, and slide-tape packages.

Question 6: Coordinators role in circulating materials? Data show that 21 send materials to School District Supervisors, 15 send out on request only, and 18 distribute to other--meaning teachers, workshops, school superintendents, etc. Nine estimate that 100% of the teachers have state materials, 11 estimate 75% and 5 estimate 25%.

Other random findings from the interviews and analyses were as follows: The size of the state in terms of geography and/or population often influenced the need for and type of materials produced and disseminated. It was found that materials were not always sent out automatically; that some states charge their state teachers for materials; that some states do not create materials at the state level, but rather disseminate what districts throughout their state develop; and that states are increasingly emphasizing inservice education materials. The coordinators all agreed that the state role is one of service not materials, and although materials offer many benefits, program planning and development of personnel are the main priority items. Also, two of the states have begun use of a materials-usage tracking system to obtain feedback on more useful resources.

From the analysis of materials . . . much of the material is in the form of a state art guide--such as those developed by California, Pennsylvania, Virginia, Florida, Texas and Wisconsin. Other states such as Utah are developing comprehensive guides, while states such as Washington, Connecticut,

South Carolina and Montana have gone to alternatives to art guides. The materials vary from finished products to working loose leaf guides with mimeographed printouts; and findings show that the type of materials produced by states are changing in several instances from hardbacked guides to loose leaf types of inservice education materials.

Conclusions and Implications

The purpose of this study was to determine the extent that recent key art education concepts are receiving attention in materials produced and disseminated by state departments of education. This was accomplished by identifying ten recent key art education improvement concepts, surveying art coordinators in 50 states to get their views on state circulated materials' incorporation of the concepts, and comparing their ideas with those derived from a detailed study of the coordinators and materials of a national sample of 12 states. The significance of the study stems from its exploration of an area of field linkage and use of research concepts largely unstudied up to now.

The chief conclusions are three. Most states are circulating some materials which give attention to half of the Key concepts. (The national sample, for example, showed that ten of the twelve states have several to many materials which give coverage to at least five of the concepts.) Four concepts, Aesthetic Education, Perceptual Awareness/Visual Literacy, Concept-Based Programs of Education, and Interrelated Arts (in that order) surfaced as the most frequently treated concepts in the majority of states. And the concepts most often given attention usually are given coverage in state curriculum guides and/or inservice education materials which use a multiple rather than single concept and "some information on a few concept aspects"

approach. Because of this, the overall conclusion is that states must greatly increase their coverage of these concepts in state supplied materials and services if they aim to realize a substantial impact in respect to local schools' practical implementation of any or all of the concepts in years to come.

Primary implications are that art coordinators need to develop a functional system for inventorying the concepts receiving attention and devise strategies for increasing attention to underdeveloped concepts. Moreover, it would also help to have a concrete process for monitoring the extent of usage of different concepts by various population sectors, and for doing a follow-up study of the consequences of their usage. Other implications are: that more research needs to be directed toward the role that state department coordinators play in advancing new improvement concepts--especially in the area of inservice education efforts; the results of this research should be fed back into institutions of higher education in order to help them strengthen program components relating to tapping state department resources and intensify study of concepts where coverage is weak; and to develop the machinery for improving the interchange of ideas about new concepts and dissemination services between university and state agencies.

In closing, then, the time has come to seriously consider the creation of a Commission of States' Special Task Force for improving state education department dissemination efforts. Such a Task Force might be charged with such responsibilities as follows. They could identify and recommend practices for stimulating and facilitating state coordinators' expansion of concept-based services and materials. And they could build a system for charting the progress made as selected concepts are extended from developmental research to dissemination activities--and finally even as they become

translated into varying forms of implementation programs and activities in local school districts.

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